

國立臺灣師範大學 109 學年度碩士班招生考試試題

科目：專業語文

適用系所：藝術史研究所

注意：1.本試題共 2 頁，請依序在答案卷上作答，並標明題號，不必抄題。2.答案必須寫在指定作答區內，否則依規定扣分。

請將下列文字翻譯成白話文

一、晉慧遠雁門樓煩人博綜六經尤善莊老聞安法師講般若經豁然大悟因剃染事之太元六年過潯陽見廬山閒曠可以息心遂感山神現夢一夕雷雨林木自至刺史桓伊乃為建殿名曰神運以慧永先住西林故遠所居號東林焉遠住東林三十年跡不入俗剋志西方高僧鉅儒凡百四十人共為淨社 (20 分)

二、至後起之書惟宋郭若虛圖畫見聞志差堪媲美其他概不足道固由作者急於成書實亦未明著作體裁之故余恒謂畫史之有是書猶正史之有史記圖畫見聞志繼之略有遜色亦猶班氏繼司馬氏之書有所弗逮也四庫於是書僅謂其鑒別之精足資考證蓋亦未深知者故有此隔靴搔癢之論 (余紹宋「歷代名畫記」條目《書畫書錄解題》) (25 分)

請將下列英文翻譯成中文

三、Originality through transformation of the past was indeed Dong Qichang's own achievement, but originality is not transmittable through canons, traditions, or any other systematic way, and it is probably safe to say that after Wen Zhengming and Dong Qichang, there were no truly original painters in the orthodox succession. Originality, therefore, ceases to be a prime consideration in evaluating or appreciating the orthodox masters after Dong Qichang, for the tradition continued effectively for two hundred years, and other values and qualities take on heightened meanings. The opposite of originality—faithfulness to the canonical past—may in fact be the highest state attainable by orthodox painters from the mid-seventeenth century to the mid-nineteenth. (15 分)

四、The seventeenth-century individualists were excluded from the orthodox canon during the entire Qing period because of them were opposed to the Manchus, and could not therefore be officially acknowledged. After the close of the Manchu dynasty in 1911, however, they were gradually restored to a highly visible historical position. Now they have a canonical status of their own, outside orthodoxy, within a still-emerging historical narrative that finds

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them essential to an understanding of the entire tradition. Gong Xian, Mei Qing, and Yuanji especially will reveal themselves as daring violators of the limitations of orthodoxy while at the same time revealing various kinds of debt to the creative formal and stylistic innovations of Dong Qichang. (15 分)

五、During this decade, politics and art were closely intertwined in a symbiotic relationship, defined by a shared recognition and appreciation of the distinctiveness of Taiwan's identity and culture. With the lifting of martial law, the rise of democratisation and Taiwanisation, discourses on identity became increasingly Taiwan-centred, and revolved around the construction of a nation. As Benedict Anderson points out, nations 'should be distinguished not by their falsity/ genuineness but by the style in which they are imagined'.

(Sophie McIntyre, *Imagining Taiwan: The Role of Art in Taiwan's Quest for Identity* (1987–2010), Leiden and Boston: Brill, 2008, p. 47).

(25 分)